COLLEGE OF MUSIC

University of North Texas College of Music

Ensemble Concert | Thursday, October 15, 2026 | 7:30 p.m. |
Margot and Bill Winspear Hall - Murchison Performing Arts Center

North Texas Wind Orchestra

Amy Woody, conductor
Eric Mills, Graduate conductor

Mosaic (2025) ..... David Biedenbender
(b. 1984)

Irish Tune from County Derry (1918/1994) ..... Percy Grainger
(1882–1961)
ed. Mark Rogers

Khaen (2025) ..... Viskamol Chaiwanichsiri
(b. 1995)

Chester (1778/1965) ..... William Schuman
(1910–1992)

Eric Mills, conductor

-INTERMISSION-

Symphony No. 4 (1993) ..... David Maslanka
(19423–2017)

Program ninety-three of the 2026–2027 season
Photography and videography are prohibited

Program Notes

David Biedenbender (b. 1984) is a composer, conductor, performer, educator, and interdisciplinary collaborator. He has written music for the concert stage as well as for dance and multimedia collaborations, and his creative interests include working with classically trained musicians and improvisers, chamber and large ensembles, interactive electronic databases and live brain data. His music is influenced by experiences performing in rock and jazz groups, classical ensembles and concert bands, a New Orleans-style brass band, as well as Indian Carnatic Music.

Mosaic was commissioned by the United States Army Band "Pershing's Own," in celebration of their centennial anniversary. Borrowing from a wealth of musical motifs, Biedenbender writes:

> A Mosaic is a pattern or picture created by carefully arranging together small, individual pieces, often hard materials, such as stone, tile, or glass. In that same way, I pulled some of my favorite sounds and overlaid them into a sonic tapestry, imagined through a strange dream world, where the funky, groovy bass lines of Jaco Pastorious, the angular big band writing of Carla Bley, and the playful, classic cartoon music from my childhood all come together into a kaleidoscopic whole. My goal was to create a fun and whimsical work to celebrate this incredible ensemble of extraordinary musicians.

Australian-born composer, pianist, and musical innovator **Percy Aldridge Grainger** (1882–1961) remains a singular figure in early twentieth century music. A tireless advocate for wind band and an early champion of the saxophone, Grainger was also a forward-thinking experimentalist whose ideas anticipated later developments in rhythm and texture. As early as 1899, he explored what he termed "beatless music," employing fluid metric successions and unconventional rhythmic structures well ahead of their widespread adoption.

In 1929, Grainger introduced his concept of "elastic scoring," a flexible approach to orchestration designed to accommodate ensembles of varying size and instrumentation. He outlined this philosophy in his essay *To Conductors, and those forming, or in charge of, Amateur Orchestras…*, advocating for adaptability in music-making, particularly in educational and community settings. His innovative spirit extended into academia: in 1932, as Dean of Music at New York University, he notably incorporated jazz into the curriculum and invited Duke Ellington as a guest lecturer–an unusual and progressive at the time. Despite his achievements, Grainger declined honorary doctorates, insisting that his music should be viewed as "a product of non-education."

Grainger's setting of ***Irish Tune from County Derry*** is an arrangement of a traditional folk melody dating back to the mid-19th century. Its origins can be

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traced back to County Londonderry, Ireland, inspiring its alternative title "The Londonderry Air." The traditional folk song "Danny Boy," written by English lawyer Fred Weatherly, also uses the familiar tune with lyrics that were written in the early 20th century.

Viskamol Chaiwanichsiri (b.1995) is a Thai composer, conductor, and music educator known internationally for blending traditional Thai soundscapes with contemporary styles, establishing him as a leading figure among emerging Asian composers.

Viskamol's compositions have been performed internationally by ensembles such as the Thailand Philharmonic Orchestra, Tacet(i) Ensemble, Cory Band (Treorchy, United Kingdom), Tokyo Kosei Wind Orchestra (Japan), University of Missouri-Kansas City (UMKC) Conservatory (Kansas City, MO), and Georgia State University Symphonic Wind Ensemble (Atlanta, GA). His work has also been featured at prestigious festivals including the College Band Directors National Association Southwestern Division Conference (2026), RNCM International Brass Band Festival 2025 (Manchester, United Kingdom), Asia and Pacific Band Directors' Association (Singapore, 2025), Asian Saxophone Congress (China, 2024), World Saxophone Congress (Croatia, 2018; France, 2015), and the International Trumpet Guild (Minneapolis, MN, 2023).

Viskamol is the founder of thaiwindcomposers.com, an online resource and community dedicated to promoting wind music in Thailand. He has been recognized with awards including J.W. Pepper Composer of the Month (May 2026), Bandworld Magazine Top 100 (2025), J.W. Pepper's Editors' Choice (2025, 2026), the ARTZenter Institute Emerging Composer Completion Grants (2025), Medium Work and Advanced Work Winner in COMPOSE! 2025 (Wind Bands Association of Singapore), James E. Croft Grant for Young and Emerging Wind Band Composer (2024), and winner of Austin Symphonic Band's third annual Young Composers' Contest (2024). Most of his works are self-published under Viskamol Music, while select pieces are globally distributed through Star Music Publishing (Germany), Nexuss Music Publishing (Japan), Restel Mil Japan/Bravo-Brain Music (Singapore/Japan), Murphy Music Press (US) and J.W. Pepper (US). He is a member of ASCAP.

Viskamol holds a bachelor's (composition) and master's (conducting) degree from the College of Music, Mahidol University, Thailand. He is currently in Kansas City, Missouri where he is pursuing his DMA in Composition at University of Missouri - Kansas City while enjoying cooking different dishes from whatever ingredients he can track down in the city.

> ***Khaen*** (pronounced "can") is named after a bamboo free-reed mouth organ from Northeast Thailand and Laos, deeply rooted in the region's musical heritage. This composition brings the Khaen's distinctive timbre–drone-like textures and rhythmic ostinatos–into the

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wind ensemble setting. Structured in multiple contrasting sections, the piece highlights the essential characteristics of the Khaen: resonant open chords that evoke its rich harmonies, lively ostinato figures inspired by traditional accompaniment patterns, energetic dance-like passages, and a lyrical, nostalgic slow section. Each segment explores a different facet of the instrument's expressive range through contrasting musical textures.

William Schuman (1910–1992) was an American composer and arts administrator. He was originally a business major at New York University but decided to drop out to study composition after being inspired by a performance of the New York Philharmonic Orchestra at Carnegie Hall in 1930. He went on to win the inaugural Pulitzer Prize for Music in 1943 for his Cantata No. 2 A Free Song. In 1945 he became President of the Julliard School, founding the Julliard String Quartet during his tenure.

Schuman originally composed ***Chester*** as the third movement of his New England Tryptich for orchestra, where he borrowed William Billings's hymn and marching song of the same name. He later developed and extended the work to become an overture for band. After its original publication in 1770, Chester became so popular that it was sung throughout the colonies as the song of the American Revolution. The lyrics to the first verse of the original song are as follows:

Let tyrants shake their iron rod,
And Slav'ry clank their galling chains,
We fear them not, we trust in God
New England's God forever reigns.

David Maslanka (1943–2017) was born in New Bedford, Massachusetts. He attended the Oberlin College Conservatory where he studied composition with Joseph Wood. He spent a year at the Mozarteum in Salzburg, Austria, and did master's and doctoral study in composition at Michigan State University where his principal teacher was H. Owen Reed. Among his more than 150 works for winds are over 50 pieces for wind ensemble including eight symphonies, seventeen concertos, a Mass, and many concert pieces. His chamber music includes four wind quintets, five saxophone quartets, and many works for solo instrument and piano. Maslanka served on the faculties of the State University of New York at Geneseo, Sarah Lawrence College, New York University, and Kingsborough Community College of the City University of New York. He was a freelance composer in Missoula, Montana from 1990 until his death in 2017.

Of ***Symphony No. 4***, Maslanka writes:

> "The roots of Symphony No. 4 are many. The central driving force is the spontaneous rise of the impulse to shout for the joy of life. I feel it is the powerful voice of the Earth that comes to me from my adopted western Montana, and the high plains and mountains of central Idaho. My personal experience of the voice is one of being helpless and torn open by the power of the thing that wants to be expressed – the welling-up shout that cannot be denied. I am set aquiver and am forced to shout and sing. The response in the voice of the Earth is the answering shout of thanksgiving, and the shout of praise."

Symphony No. 4 borrows *Old Hundreth*, a traditional hymn tune from the second edition of the Genevan Psalter. It is one of the best-known melodies in many occidental Christian traditions and serves as a nod to Maslanka's cultural heritage.

Biographies

Amy Woody is Assistant Professor of Wind Studies. Her previous UNT position was Lecturer in Wind Studies and Director of Athletic Bands with prior service as a Teaching Fellow in the Wind Studies Area where duties included teaching the Concert Band, University Bands, Fundamentals of Conducting and assisting with all aspects of concert and athletic ensembles. She was named one of four UNT Outstanding Teaching Fellow Award recipients for the 2022–2023 school year. Her teachers include Eugene Migliaro Corporon, Andrew Trachsel and Daniel Cook. Prior to UNT, Dr. Woody served as the Director of Bands (2014–2021) and Associate Director of Bands (2007–2014) at John H. Guyer High School in Denton, TX. The Guyer Wind Ensemble was named a Commended Winner in the 2021 Mark of Excellence New Music Category, a 2018 Mark of Excellence National Winner, and a 2018 Western International Band Conference Invited Ensemble in Seattle, Washington.

Dr. Woody has collaborated and conducted on a multitude of projects and events that include College Band Directors National Association national and regional conferences, the Midwest Band and Orchestra Clinic, the Texas Music Educators Association Conference, and several honor groups both regionally and nationally. She has collaborated with a variety of artists and composers including Manuel Martinez Miguez, Jung Choi, Brian Walker, Lotus Saxophone Quartet, Jermaine Stegall, Jack Stamp, Haley Woodrow, Gala Flagello, and Elena Specht.

Recently, she served as the Chief Programs Officer for the Lone Star Wind Orchestra (LSWO), a professional wind band based in the DFW metroplex. She has performed in the clarinet section of the Lone Star Wind Orchestra since the fall of 2008. In her time with the ensemble, she performed at the International

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Midwest Band and Orchestra Conference, International Women's Brass Conference (IWBC), World Association for Symphonic Bands and Ensemble (WASBE), Texas Bandmaster's Association (TBA), Clarinetfest, the OU Clarinet Symposium as well as other professional engagements in the Dallas/Fort Worth area. Her past performance engagements include the Richardson Symphony Orchestra, Waco Symphony Orchestra, and the Oswego Opera Orchestra.

Dr. Woody is a graduate of the University of North Texas (DMA Wind Conducting), Eastman School of Music (Master of Music in Clarinet Performance), and Baylor University (Bachelor of Music Education). As an advocate for her students to continue to cultivate their own musicianship and training and works to focus her energies toward helping students establish their own teaching skills. Dr. Woody serves as an active clinician and adjudicator in the greater Dallas/FortWorth metroplex and across the United States.

Eric Mills is a first-year DMA student in Wind Conducting. He currently serves as a Teaching Fellow for the Wind Studies Area, where he assists with various aspects of the UNT Athletic Bands program.

Eric earned his Master of Music degree in Wind Conducting from Central Washington University under the tutelage of Dr. T. André Feagin. During his studies at CWU, Eric served as a Graduate Assistant in the Band Area, working with the Wind Ensemble, Symphonic Band, and Concert Band.

Beginning in 2013, Eric taught band in the Texas public school system for nine years. His experience includes teaching in the Leander, Austin, and Keller Independent School Districts at both the middle school and high school levels. Before beginning his teaching career, Eric graduated summa cum laude from the University of North Texas with a bachelor's degree in music education. During his undergraduate studies, he performed in the North Texas Wind Symphony under Eugene Migliaro Corporon and served as a drum major of the Green Brigade Marching Band under Dr. Nicholas Williams.

North Texas Wind Orchestra Personnel

Flute
Hsiang-Yen Chiu
Emma Martin
Kristian Ng
Yuma Okada
Julianne Williams
Meige Yang

Oboe
Rachel Billings
Brenda Espinosa
Doga Isik
Logan Pierce

Bassoon
Tyler Breindel
Ansel Christensen
Anthony Jordan
Raul Rodrguez

Clarinet
Trevor Brutka
Cristian Canales Nochebuena
Leviticus Cano
Rebecca Davis
Courtney Joiner
Dylan Lari
Mebrahtu Mengsteab
Renae Rea
Beatrice Saffer
Fabiana Sanchez-Viquez
Maria Sotello Castillo
Jilin Zhang

Saxophone
Jackson Cutter
Jinkai Li
Amantio Racelis
Nattanich Suwanphen
Haoran Yu
Yuyang Zheng

Trumpet
Joshua Craig
Dallas Gordon
Geovanny Mancera
Joe Marta
Shawn Paniagua
Michael Simmons

Horn
Chance Browning
Luke Castleberry
Nathan Laurel
Evan Littleton
Deija Nunn
Jordyn Sullins

Trombone
Gianluca Castro
James Meissner
Michael Pair
Ashlee Thompson

Bass Trombone
Connor Baggette
Duncan Lancaster

Euphonium
Jonah Astrup
Joey Julich
Lucas Lyon
Chase Thomas

Tuba
Tristan Chavez
Austin Falck
Kat Garman
Ricardo Loera

Percussion
Henry Duff
Qai Hunzai
Hanna Le
Lorraine Macharia
Christian Mullino Holden
Braden Price
Ethan Scheller
Diego Tiessen

Piano
Chenyin Li

Organ
Yuqing He

Double Bass
Makayla McDonough
Julie Rompf

Harp
Thuy Duong Nguyen

Conducting Associates
Gabriel Dellatorre
David Drescher
Carlos Granthon Boy
Eric Mills
Stephan Naylor
Nathan Wise

Members of the North Texas Wind Orchestra are listed alphabetically to acknowledge each performer's unique contribution. Every individual is considered to be a principal player.

Faculty and Staff

Wind Studies

Andrew Trachsel, Director of Wind Studies; Conductor, Wind Symphony
Amy Woody, Assistant Professor of Wind Studies; Conductor, Wind Orchestra
Katharine Reed, Director of Athletic Bands; Conductor, Wind Ensemble
Jennifer Oliverio and Raquel Samayoa, Conductors, Brass Band
Gabriel Dellatorre, Carlos Granthon, Eric Mills, Stephan Naylor, Nathan Wise, Doctoral Conducting Associates
Lt. David Drescher, Master's Conducting Associate
Heather Coffin, Administrative Coordinator
Jonah Alstrup, Fia Cole, Jill Nemergut, Anthony Piñeiro, Librarians
Selene Faltaous, Charles Hayley, Naveen Jennings, James Meissner, Jacob Salazar, Cole Self, Felix Tovar, Stage Crew
Floyd Graham, Director of Bands, Emeritus (1927–1937)
Robert Lincoln Marquis, Jr., Director of Bands, Emeritus (1936–1945)
Maurice McAdow, Director of Bands, Emeritus (1945–1975)
Robert Winslow, Director of Bands, Emeritus (1975–1993)
Dennis Fisher, Professor of Wind Studies, Emeritus (1982–2019)
Eugene Migliaro Corporon, Director of Wind Studies, Retired (1994–2026)

Instrumental Studies & Jazz Studies (*Adjunct)

Mary Karen Clardy, flute
Elizabeth McNutt, flute
Terri Sundberg, flute
Jung Choi, oboe
Daryl Coad, clarinet
Deb Fabian, clarinet
Kimberly Cole Luevano, clarinet
Phillip Paglialonga, clarinet
Darrel Hale, bassoon
Eric Nestler, saxophone
*Mikayla Peterson, saxophone
Philip Dizack, trumpet
Brian Walker, trumpet
Jennifer Oliverio, trumpet
Rob Parton, trumpet
Raquel Samayoa, trumpet
Katherine McBain, horn
Stacie Mickens, horn
Tony Baker, trombone
Nick Finzer, trombone
Timothy Owner, trombone
Steven Menard, trombone
David Childs, euphonium
Ryan McGeorge, euphonium
Jeff Baker, tuba
*Matthew Good, tuba
Jeffrey Bradetich, double bass
Gudrun Raschen, double bass
Eric Hitt, double bass
Jose Aponté, drumset
Quincy Davis, drumset
*Stockton Helbing, drumset
Ed Smith, vibraphone
Dave Hall, percussion
Paul Rennick, percussion
*Sandi Rennick, percussion
Jaymee Haefner, harp
Liudmila Georgievskaya, piano
Pamela Mia Paul, piano
Adam Wodnicki, piano
*Laehyung Woo, piano
Malcolm Matthews, organ

College of Music Administration

John W. Richmond - Dean
Warren H. Henry - Senior Associate Dean, Academic Affairs
Kirsten Soriano - Associate Dean, Operations
Emilita Marin - Assistant Dean, Business and Finance
Raymond Rowell - Assistant Dean, Scholarships and External Affairs
Mark Montemayor - Director, Undergraduate Studies
Jaymee Haefner - Director, Graduate Studies
Debbie Rowher - Chair, Division of Conducting & Ensembles
Matt Hardman - Director, Communications, Marketing and Public Relations
Joel D. Wiley - Director, Admissions